



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Pose, that stands opposite the window, and against the sliding-doors that lead into the adjoining studio. These doors, like most of the woodwork of the room, are of mahogany color, with heavy brass finishings, and are concealed by a curtain of antique tapestry, rich and sombre in tone. This dark *portière* forms a fitting background to bring out the fine lines of the figure which is placed before it. Whether touched softly by the sunlight, as it was one morning when we visited the studio, or by the firelight and the red glow from the Japanese lantern suspended from the ceiling, this woman's figure is always lovely, possessing a grace of outline and a delicacy of composition that are more readily felt than expressed. Standing before it, we note the exquisite line of the back, the dimpling of the fine firm flesh, above all the skill with which the difficult and constrained position is managed. The figure is absolutely life-like, while it is not lacking in the ideal element, without which no work of art is complete. *La Première Pose* was modeled and cut in Paris, and was one of the three works of American sculptures medalled at the Centennial Exhibition of 1876.

Mr. Roberts' first lessons in art were received at the Pennsylvania Academy of Fine Arts, under the instruction of Joseph A. Bailly. At the age of twenty-three he went to Europe, and entered *L'École des Beaux Arts*, in Paris, where he studied some years under MM. Gumery and Dumont. On his return to Philadelphia his first work of importance was the statuette of "Hester and Pearl," which attracted much attention, and on the strength of which he was elected a member of the Pennsylvania Academy.

Although *La Première Pose*, in its finer finish, gives evidence of added years of study in the French schools, Mr. Roberts' *Hypatia* is perhaps the best exponent of his powers in the ideal line of work, as his *Fulton* is in the realistic. The grand, strong figure, with its purely Greek face, was a noble subject for a sculptor's hand, while to his imagination it offered immense scope. The artist has taken advantage of the possibilities of the situation. The figure is strongly posed, while in the face, as in that of Hester Prynne, he has shown his power to throw into the marble the conflicting emotions of the human soul. *Hypatia* is represented in the final scene in the temple at Alexandria, where she holds her enemies at bay, while in her beautiful face are written pride, high courage, scorn of meaner things, above all, scorn of those who could not understand her own nobler nature.

Among Mr. Roberts' smaller works are a number of portrait busts, one of these a bas relief, in metal, of the late Judge Cadwalader, which hangs in the United States Court Room of the new Philadelphia Post Office; an ideal bust called "Eleanore," which is the property of Mr. Henry C. Gibson, and a number of charming busts of women and children. Some of these are portraits, and show that the artist possesses the rare faculty of giving his subject in its happiest mood, while at the same time preserving the likeness with great fidelity.

Since the completion of his statue of *Fulton*, in 1883, Mr. Roberts has done little work in his Chestnut street studios. Most of his time is spent at his country home near Bryn Mawr, on the Pennsylvania Railroad, where he is carrying out his ideas with regard to the arrangement of studios and conservatories. These country studios promise to be very attractive, but are not yet sufficiently advanced to invite description.

## OUR PUBLIC MONUMENTS.

AT last our American cities are in a fair way to have some public monuments and statues worthy of their size and dignity. The Barye group in Baltimore is such a one, and from various quarters comes views of the appearance of improved designs for soldiers' monuments and historical memorials. A foreign traveler has truthfully said that our soldiers' monuments suggest a regiment that had been turned to stone while on dress parade, and had then been distributed about the country and put on pedestals. The parks and squares and public halls of this country that have been made the depositories of statues show a sometimes amusing variety of work, full of contrasts and incongruities, but with an improved and more general taste and knowledge we shall doubtless see the riddance of some bronze and stone monstrosities, and the exercise of greater care in the future choice of monuments and statues. The people of Brooklyn, for instance, have summoned spunk to dismount the notorious Cogswell "statue," a stiff-backed contrivance of cement and zinc that several cities refused to accept when it was offered to them, and that no city would allow in its streets were it not for the "Boord" of Aldermen that assumes to control such matters.

We are still young in art, and particularly in the art of sculpture. Our painters exhibit in Paris

and London, our engravers are conceded to be the best, and our domestic architecture draws unstinted praise from jealous English critics, but the makers of our public monuments are, with a few distinguished exceptions, men of the future. The Washington monument, such a disgracefully long time a-building, satisfies the American ambition for big things, but while it overtops the spires of Cologne Cathedral, of how much greater worth is one of those cathedral spires! The monument is a bare, chimney-like structure that, but for its marble whiteness, might be mistaken at a distance for one of those tall "stocks" that rise into the reek of Glasgow. It has hardly a trace of art about it, except geometrical proportion.

Some years ago plans were submitted for its completion in an artistic manner, and some of these designs were imposing. There was one in particular by an architect who proposed increasing the bulk of the shaft to a degree proportionate

big to take the shape of an obelisk. If the obelisk form be chosen it must needs retain the proportions that give to it spring and lightness. It should have a visible base which the Washington monument does not possess, and a lofty cap or pyramidon, which that monument has; for the perspective effect of an upward look is that of dwarfing the shaft, and in columns of great altitude a stunted pyramidon is invisible, except from a distance or from some coordinate height.

Had the original plan been carried out one would have been obliged to cross the Potomac or scale the dome of the Capitol in order to appreciate the dimensions of this recently completed structure. The Egyptians made their obelisks on a general model and the pyramidon was one-ninth of their total height. The original plan for the Washington monument, as one remembers it on old, gaudily-colored hall maps of the United States (now quite out of date as house decorations), was almost without a pyramidon, and the only ornament was a cumbrous Doric portico, running entirely about it and reached by flights of stairs.

The rapid evolution of Washington from a town of mud and dust and shanties into the handsomest city on this continent requires that, after waiting for a century for his monument the father of his country should have one "better worth while" than that which bears his name at present. The material or the nucleus is there; now let it be completed.

Europe has the knack of placing her monuments effectively, which America has not yet learned. She arranges them about her public squares and circles, as in London, Edinburgh and Glasgow, before her fine facades as in numerous German cities, and at the end of noble vistas as the Arc de Triomphe crowns the view along the Champs Elysees. Some of the statues in Washington and Boston are placed where they terminate a vista, or spring boldly into view, but this is not commonly the case in other cities.

Half of New York's statuary is invisible to the general public, being placed in portions of Central Park to which none except owners of carriages are admitted. The statues of authors on the Mall in the Park would look better if placed at the ends of green alleys and arbors diverging to right and left instead of being brought closely to the walk. Islands and brows of hills afford excellent sites for statues and memorial shafts.

Bunker Hill monument gains a fictitious height from its isolation and elevation, and so does the Wallace monument in Scotland, while the London monument is demeaned by its surrounding huddle of buildings. The statues of Bavaria, of Germania, of St. Charles Borromeo, and, finest of all, the statue of Liberty awaiting its pedestal in our harbor, may be cited to show the enhancement in beauty and dignity that is effected by a proper site.

Every large city should have an art commission to direct landscape gardening in its parks, choose designs for public buildings and ornamental urns, lamps, and fountains, award contracts intelligently for the erection of public monuments, supervise the improvement of streets and squares, remove obnoxious signs and impediments, pass upon pictures and portraits destined for public halls, courts, rooms, and galleries, receive or refuse gifts of statuary, and arrange appropriate and harmonious decorations of streets and buildings on festive occasions. A proposition of this nature would, doubtless, set Tammany Hall in a roar, but the time for its acceptance may come when intelligent citizens assume control of our cities, and the "yahoo" assumes his fit position as mixer of drinks and cleaner of streets.

## DESCRIPTION OF CLOCK.

Height 8 feet 2 inches, and 26 inches wide at base.

Case of specimen Yucatan Mahogany, hand-carved after special design, and movement imported. It has three sets of chimes, viz.: Westminster, Bow Bells and Yorkminster, either of which can be made to strike every quarter hour, with the hours on large bell, or they may be silenced as desired.

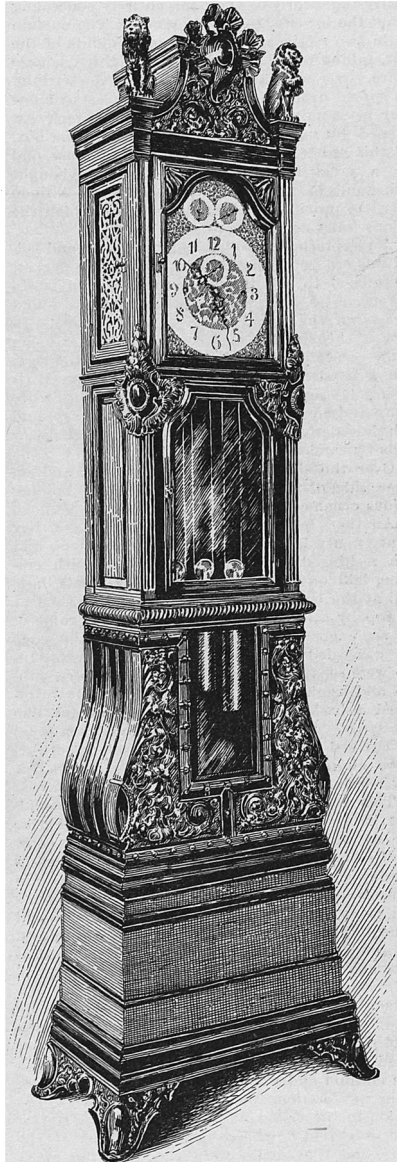
The dial is of antique chased brass, with circles of silver having Arabic numerals in blue.

It is a "dead beat" escapement, *i. e.*, the pendulum swings once each second *without recoil*.

It has "maintaining power," *i. e.*, the running of the clock is maintained without interruption, while it is being wound.

A FRAME in old brass for a portrait in oil, showing a fair or brunette skin, heightens its beauty.

SILVER fruit baskets have lids ornamented with imitative damask cloths, figures etched, and borders in colored enamel that partially fall over edge.



CLOCK BUILT BY BAILEY, BANKS & BIDDLE, PHILADELPHIA.

with its height, relieving its surface with a majestic base edged with a processional frieze—an idea repeated near the summit—and with niches, statues, caryatids, belts, flutings, recesses and ornamental lines, and crowning it with a dome and figure of Liberty. There were Romanesque and Gothic designs also, and devices for relieving the height and bareness of the obelisk by porches, colonnades and statues. It is hoped that something will be done to clothe this big backbone of a monument with a form that shall be grateful to the eye, and, in some sort, worthy to stand as a visible record of the purest and grandest character in our national history, as a testimonial of the reverence and affection of a great people.

The obelisk form is well enough in smaller structures, but the Egyptians were right in confining it to monoliths. Whatever is too big to be made of a single stone, is, generally speaking, too